

MAY 16 1933

DRAMA

A MONTHLY RECORD OF THE THEATRE
IN TOWN AND COUNTRY
AT HOME & ABROAD



CONTENTS

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DRAMA

VOL 11

MAY MCMXXXIII

NUMBER 8

THE JOURNAL OF THE BRITISH DRAMA LEAGUE

PLAYS OF THE MONTH

By E. A. Baughan

THREE plays stand out from the rest of this month's productions: "The Rats of Norway" (Playhouse, April 6th), "The Soldier and the Gentlewoman" (Vaudeville, April 19th), and "The Brontes" (Royalty Theatre, April 20th). It is probably only a coincidence but all three plays have been cast in a tragic mould. "The Rats of Norway" is by a young author, Keith Winter. There is, it is true, humour in his presentation of the masters at a preparatory school in Northumberland. The "head" is the usual bumptious schoolmaster of the stage. We saw his counterpart in "Young Woodley." The others are a mixed bag, but all seem to have been caught from life. But they are only the furniture of the play. Behind their mild humours the stark love tragedy of Irene Claydon, the head-master's wife, and Hugh Sebastian, a neurotic genius, is the gloomy pedal bass of the play. With wonderful economy of means—wonderful in so young a writer—Keith Winter has made us see into their minds and characters.

Irene hides her passionate nature behind a mask of hardness. There is in her passion a certain idealism. It is a white flame. Hugh Sebastian thinks of love only in physical terms. Between two such people there is bound to be a breaking point to their passion. When it comes the man, who has always looked on alcohol as his saviour, loses all balance. He practically kills himself by an insane ride on his motor bicycle. On his death-bed Irene no longer cares to hide her love for him and confesses all to her complacent husband.

Bound up with this tragedy is the love

affair of a straightforward, young master for a pretty mistress in the preparatory school. Even that affair is treated with originality, for the love of the two is nearly wrecked by the girl's desire that he should be different from his real nature. He cannot keep on the plane on which she has set him.

This play is not supposed to be a true picture of school-life. That background has been chosen by the author because it brings all the characters together and isolates them from the outside world. The tragedy is emphasized by the incidental music composed by Herbert Meuger. Gladys Cooper has never before done such fine work, and Raymond Massey, as the neurotic lover has just the kind of part he plays so well. The rest of the cast is excellent. I am very curious as to the future of this play, for it deals with a human tragedy far removed from the usual drawing-room stories in tea-cups to which we are accustomed.

And so does "The Soldier and the Gentlewoman," adapted by the late Dorothy Massingham and by Laurier Lister from Hilda Vaughan's remarkable novel. The passionate love of Gwenllian for the family estate in Carmarthenshire which leads her to marry a commonplace young officer, who has inherited it, in order that the tradition she worships may be continued, and her constructive murder of him when he has proved unworthy of the family and stands in the way of their son's future is material for a novel rather than a play.

The acting on the stage also rather upsets the naturalness of Gwenllian's actions, for Maurice Evans gives the Soldier, Dick, a better character than that of the common,

PLAYS OF THE MONTH

weak young man of the novel. But to those who do not know the novel the play has a strong, tragic interest. Dorothy Dix, if a little too much the actress and not sufficiently the self-centred gentlewoman, plays with compelling force.

Technically the play suffers from a long explanatory first act. Dramatists who adapt novels should remember that a stage play should deal with the crisis of a story and not with its chronological sequences. All that is told by the first act could quite easily have been explained in the conduct of those crises. Still, here is a play which, like "The Rats of Norway," deals with the tragic stuff of human life, and deals with it forcibly and dramatically.

"The Brontës," by Arthur Sangster, is patently a chronicle play. It gives a more or less faithful outline of the characters and lives of the Brontës's, but its central figure is the father whose character is not drawn in the round. Arthur Sangster takes the part and we see him surviving all his daughters. That is a pleasant position for a leading actor, but the Rev. Patrick Brontë is the usual stage ogre of a mid-Victorian father. In any case we are most interested in Emily Brontë, finely played by Dorothy Black. Not much is known of this genius of the family, but just because of that a dramatist should have made her the principal figure. She is of the stuff that makes tragedy. So, too, is the futile and gifted Branwell Brontë. Charlotte Brontë is too much the governess, when transferred to the stage. Authors as authors are not interesting dramatic material.

The close chronology of the play gives it an air of being too long, and the gradual death of all the characters except the father wipes the slate of all drama long before the end is reached. However, it is an interesting play and deserves to have success.

Of the rest of the plays there is not much to say.

"Beggars' Hell" (Garrick Theatre, April 11th) is a rather old-fashioned melodrama of Anglo-Indian life. Leon M. Lion revels in his part as a Sikh money-lender, and his gusto is at times unintentionally comic. But this picture of the ease with which young officers in India get into debt and fall into the clutches of native money-lenders is, I understand, quite true.

In "He Wanted Adventure" (Saville Theatre, March 28th), Bobby Howes takes the part originally played by Charles Hawtrey in "Ambrose Applejohn's Adventure." The present-version has been fitted with music, and is called a "musical fantasy." Bobby Howes is not an ideal pirate in the dream and has to work very hard to make fun. But he succeeds, and the play is amusing enough. The revival of "On Approval" (Strand Theatre, April 4th), seemed to me to fall rather flat, but that was not the general opinion.

CANADIAN DRAMA LEAGUE.

At Ottawa on April 24th began the first Dominion of Canada Drama Festival under the patronage of Lord Bessborough, the Governor-General, and organised by a large and representative Committee of which Sir Robert Borden is President, the Honourable Vincent Massey, Chairman, and Colonel H. C. Osborne, the honorary Festival Director.

Mr. Rupert Harvey, one of our own Festival adjudicators, was the adjudicator of the Festival and out of 24 Finalists he awarded the Bessborough Cup to the Masquers Club, Winnipeg, for their performance of "The Man Born to be Hanged," by Richard Hughes.

Needless to say this is a movement which will be watched with the utmost goodwill and the keenest interest by all members of the British Drama League. It is in line with the formation of the New Zealand Drama League initiated by Miss Elizabeth Blake, which we now hear has been successfully launched under equally distinguished auspices. Both movements have done us the honour of affiliating to the British Drama League, and one hopes that on some future occasion examples of their work may appear side by side with British teams of the Home Country.

COMING EVENTS.

- | | |
|-------------------|--|
| May 5th to 14th. | Drama School in Liverpool. |
| May 15th to 20th. | Drama School in Welwyn Garden City. |
| | (For particulars of these Schools (apply to Schools' Organiser, British Drama League.) |
| May 19th, 8 p.m. | Club Room Debate. 8, Adelphi Terrace. "Is the Amateur the Preserver of the Theatre?" Free to Club Room members. Non-members, 1s. |
| May 22nd, 2 p.m. | The Old Vic, London. NATIONAL FINAL FESTIVAL. For seats apply to British Drama League. |

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

This year the entries in the National Festival amounted to 458—an increase (in the English and Welsh Areas) of 46 over the entries in the 1931 Festival. As usual we print a complete list of the plays entered in the various areas. Those plays selected to appear in the English Area Finals are designated by an asterisk.

The Eastern Area Final in London was adjudicated on behalf of the Council of the League by Miss Ethel Carrington; The Northern Area, at Halifax by Mr. Martin Browne; the Western Area at the Festival Theatre, Stratford-upon-Avon by Mr. W. Bridges Adams; The Welsh Area Finals at Rhos and Treorchy by Mr. Martin Browne; and the Scottish Area (on behalf of the Scottish Community Drama Association) in Glasgow by Mr. C. B. Cochran.

The five plays the judges selected for the Final Festival to be held in London, on Monday afternoon, May 22nd, are as follows:—

"Murder Trial," by Sidney Box, presented by the Beckenham Players and Shakespeare Society (Eastern Area); "The Road of Poplars," by Vernon Sylvaine, presented by the Shrewsbury Amateur Dramatic Society (Western Area); "The Road of Poplars," by Vernon Sylvaine, presented by Birkenhead Old Boys' Dramatic Society (Northern Area); "Everybody's Husband" by Gilbert Cannan, presented by the Swansea Stage Society (Welsh Area); "The Long Christmas Dinner," by Thornton Wilder, presented by Dundee Dramatic Society (Scottish Area).

THE EASTERN AREA.

The Eastern Area lost one of its strongest and wisest councillors when Mr. George Williams died last summer after several months of illness. That the remainder of this report deals with success and progress is due in a great measure to the services which he rendered to the Area as its first secretary. His advice and friendship will be remembered for many years.

At the beginning of the season there was a re-distribution of districts allocated to each area and Leicestershire was ceded by the Eastern Area to the West, while part of Lincolnshire and all Nottinghamshire went to the North. In spite of this the Eastern Area entries were only two less than last year although influenza was afterwards responsible for a few cancellations. Progress has been general throughout the Area but almost dramatically sudden in "B" Division which this year organised a three-night Festival in Ipswich and a one-night Festival in Norwich, cities which had not previously held Festivals at all. The other divisions slightly improved their positions.

The Eastern Area began its fourth season last summer determined to become self-supporting. Starting with a very small reserve it now concludes its programme with a more

substantial balance having paid all expenses, including the adjudicators' fees and having had no share of the Carnegie grant which is usually divided amongst the Areas. Thus the Eastern Area has proved that it is possible for the Festival to be self-supporting both in town and country upon the basis of the half-guinea entrance fee and when teams are relieved of all the costs of organisation as well as of royalties. It should be noticed however that this has only been achieved by the Eastern Area through the unremitting efforts of Area and Divisional organisers; moreover the reserve fund now created is still only slight in relation to the demands of a large and growing Area.

In past years, the Eastern Area Final has been held at St. George's Hall but this year the Scala Theatre was rented and evidence of the great interest taken in the Festival was furnished by the sale of well over eight hundred tickets, a considerable increase upon previous years. This and other factors lead to the hope that the Eastern Area is now only upon the fringe of its success. In the future it may have greater tasks to undertake but there is no reason to suppose that the present system of organisation will not permit it to deal satisfactorily with them.

G. E. MIDDLEDITCH,
Hon. Sec.

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

EASTERN AREA ENTRIES.

"B" DIVISION.

Ladies Music and Art Club. "When the Whirlwind Blows," by Essex Dane.
 Boston Playgoers Society. "Two Gentlemen of Soho," by A. P. Herbert.
 Spalding High School Old Girls Society. "The Black Horseman," by Mary Pakington.
 Boston Playgoers Society. "The Stoker," by Harold Brighthouse.
 Ipswich Dramatic Club. "Waterloo," by Sir A. Conan Doyle.
 Ipswich Dramatic Club. "Milestones" (Act I), by Arnold Bennett.
 Finborough Hall Players. "The Rose and The Ring," by E. E. Ohlson.
 St. Clement's Church Players. "Punch and Go," by John Galsworthy.
 Ipswich Library Players. "The Greater Law," by Leonard White.
 Northgate School for Girls. "Land of Heart's Desire," by W. B. Yeats.
 Ipswich Dramatic Club. "Shall we Join the Ladies?" by J. M. Barrie.
 Plomesgate Dramatic Society. "The Silver Box" (Act I), by John Galsworthy.
 Ipswich School Literary and Dramatic Society. "St. Joan," by G. B. Shaw.
 Framlingham A.D.S. "Everybody's Husband," by Gilbert Cannan.
 The Octagon Players. "Nine Farrow," by F. Travers Stevens.
 Prince's Street D.S. "op-o-me-Thumb," by F. Fenn and R. Pryce.
 Lowestoft Art School. "The Black Horseman," by Mary Pakington.
 Prince's Street D.S. "Milestones" (Act II), by Arnold Bennett.
 The Rodney Dramatic Club. "Cupboard Love," by E. Crawshaw-Williams.
 The C.T.S. Play Society. "St. Simeon Stylites," by F. Sladen Smith.
 The Mildenhall Singers and Players. "Lilies of the Field" (Act 3), by John Hastings Turner.
 Stapleford W.I. "The Fortune Hunter," by E. Tait-Reid.
 St. John's (Hill Rd.) A.D.S. "She Was No Lady," by St. John Ervine.
 The F.H.A.D.S. "A Short Way With Authors," by Gilbert Cannan.
 Saffron Walden A.D.S. "Queen Dick," by Alfred Tressider Sheppard.
 St. Albans Amateur Dramatic Players. "The Sentence of Death," by Teresa Farias de Issasi.
 Harpenden Group "A" Team. "Sad About Europe," by Philip Johnson.
 Harpenden Group "B" Team. "Love and How to Cure It," by Thornton Wilder.
 Welwyn Thaliens. "The Devil Among the Skins," by Ernest Goodwin.
 Welwyn Garden City Theatre Society. "The Rights of the Soul," by Giuseppe Giacosa.
 Welwyn Folk Players. "The Cab," by Molnar.
 Hatfield Pirates Dramatic Club. "More Things," by Hal. D. Stewart.

The Bercinguin Players. "St. Simeon Stylites," by F. Sladen Smith.
 The Grangewood Players. "Anthony and Cleopatra" (Act I, Sc. II), (Act II, Sc. V), by William Shakespeare.
 The Grangewood Players. "The Marriage of Convenience," (Act I), by Alexander Dumas.
 Excelsior Dramatic Club. "Everybody's Husband," by Gilbert Cannan.
 Harold Wood War Memorial A.D.S. "Dear Brutus" (Act 2), by J. M. Barrie.
 St. Margaret's D.S. "The Bishop's Candlesticks," by Norman MacKinnel.
 Epping Women's Institute. "Philemon and Baucis," by Kitty Bame.
 *Bedford Dramatic Club. "The Road of Poplars," by Vernon Sylvaine.
 Phoenix Playgoers. "op-o-me-Thumb," by Frederick Fenn.

"C" DIVISION.

*The Beckenham Players. "Murder Trial," by Sidney Box.
 Medway Theatre Club (I). "Father Noah," by Geoffrey Whitworth.
 Lewes Players (I). "Wife to a Famous Man," by C. M. Sierra.
 Surbiton H.S. Old Girls. "Unnatural Scene," by Kathleen Davy.
 Maidstone W.E.A. "Road of Poplars," by Vernon Sylvaine.
 Henfield Players. "Crime at Blossoms" II, by Mor-daunt Shairp.
 Aldingbourn W.I. "The Deluge," (Chester) Anon.
 Medway Theatre Club (II). "Long Voyage Home," by Eugene O'Neill.
 Warrington A.D.S. "Sister who Walked in Silence," by Philip Johnson.
 Cranbrook O. & D.S. II. "St. Joan" Scene I, by G. B. Shaw.
 Woldingham Players. "Nine Till Six" III, by Aimee Stuart.
 Medway W.E.A. (II). "Sister's Tragedy," by Richard Hughes.
 Kew D.S. "Little Stone House," by George Calderon.
 Sutton & Bignor W.I. "Postal Orders," by Roland Pertwee.
 Merstham A.D.S. "Vindication," by L. Hines and F. King.
 Thames Bank Players. "Scarlet Flamingo," by Lilian Smee.
 Westerham Players. "A Midsummer Night's Dream," by Wm. Shakespeare.
 Elmers Players. "Maid of France," by Harold Brighthouse.
 Lewes Players (II). "The Shepherd," by Charles Forrest.
 Ditchling Players. "The Token," by Amy Sawyer.
 Lancing W.I. "Trifles," by Susan Glaspell.
 Cranbrook O. & D.S. III. "E. & O.E.," by Elliott Crawshaw-Williams.
 Brencley D.S. (I). "Witness for Defence," by A. E. W. Mason.
 Richmond A.D.S. (I). "Vindication," by L. Hines and F. King.



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"WITCHES' BREW" AS PLAYED IN THE
FESTIVAL BY THE HAVERFORDWEST
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THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

St. Luke's Players. "A Man of Ideas," by Miles Malleson.
 West Malling W.I.D.S. "Grand Cham's Diamond," by Allan Monkhouse.
 Cranbrook O. & D.S. (I). "Twelve Pound Look," by James Barrie.
 Sutton & Wallington Players. "Afternoon," by Philip Johnson.
 Old Tiffanians D.S. "The Stoker," by Harold Brighouse.
 Brencley D.S. (II). "'op-o-me-Thumb," by F. Fenn and R. Pryce.
 New Romney Cheerful Sparrows D.S. "St. Joan" I, by G. B. Shaw.
 Medway W.E.A. Players, (I). "Master of the House," by Stanley Houghton.
 Cudham Players. "Spinsters of Lushe," by Philip Johnson.
 Worcester Park C. & D.S. "The House with the Twisty Windows," by Mary Pakington.
 Chaldon Players. "The Stoker," by Harold Brighouse.
 Astolat Players Guildford. "The House with the Twisty Windows," by Mary Pakington.
 Surbiton A.D.S. "Waiting for the Bus," by Gertrude Jennings.
 Surrey County Hall Players. "Sainted Grandma," by Lord Dunsany.
 West Clandon D.S. "Hordle Poacher," by Bernard Gilbert.
 West Horsley D.S. "Miser of Rogafjord," by Hermon Ould.
 Wealdon Players. "New Liberties," by M. Cassidy and M. Chisalberti.
 Richmond D.S. (II). "The Helping Hands," by Gertrude Jennings.

"D" DIVISION.

New Play Club, (I). "Pity," by Cecil Clifton.
 Marsham Street Players. "A Family Comedy," by Marjorie Brown.
 The Berkeley Players. "Imagination," by Norman D. Hart.
 *The Harlequins Club. "The Rose Without a Thorn," Act III, Scene I, by Clifford Bax.
 St. John's D.C. Scenes from "Nine Till Six," by Philip and Aimee Stuart.
 The Berkeley Players, (II). "Behind the Beyond," by Stephen Leacock.
 New Play Club, (II). "World Without Men," by Philip Johnson.
 The Sherard Players. "The Farm," by Mary Stuart.
 The Paulonian D.S. "A Cup of Tea," by R. Ryerson.
 The Sutherland Players. "The Old Lady Shows Her Medals," by J. M. Barrie.
 Western Central Jewish Institute D.C. "The Long Voyage Home," by Eugene O'Neill.
 The Trevescan Players. "Visitors," by Mabel Lord.
 The Stella Hackman Players. "Marry at Leisure," Act I, by Frank Vosper.
 W. H. Smith D.C. "The Monkey's Paw," by W. W. Jacobs.
 St. John's Young People's D.S. "The House with the Twisty Windows," by Mary Pakington.

Stanley Gardens D.S. Scenes from "King Lear," by William Shakespeare.
 Old Godolphin Players. "The Cradle Song," Act I, by Sierra.
 The G.E.C. Dramatic Society. "The Mock Beggar," by S. K. Smith.
 The Guildhouse Players. "The Dark Lady of the Sonnets," by G. B. Shaw.
 Toynbee Hall, (I). "'op-o-me-Thumb," by F. Fenn and R. Price.
 St. Helen's Old Girls D.C. "The Understudy," by A. M. Miall.
 Peckham & Honor Oak Old Girls D.S. (I). "When the Whirlwind Blows," by Essex Dane.
 Quince's Players, II. "Truth Lies," by Walter Hudd.
 The Charlton Club. "E. & O.E.," by E. Crawshaw-Williams.
 The Polyve Players. "The Black Horseman," by Mary Pakington.
 Peckham & Honor Oak Old Girls D.S., (II). "The Second Visit," by John Bourne.
 City Women's Club. "Mr. Curtis is Dead," by J. Bourne.
 Toynbee Hall, (II). "The Autocrat of the Coffee Stall," by H. Chapin.
 The Holywell Players. "The Long Christmas Dinner," by Thornton Wilder.
 The Vanbrugh Players. "Barricade," by Traviss Gill.
 The Curtain Club. "Puck's Good Deed for the Day," by John Bourne.
 The Speedwell Players. "The Man who Came in at the Window," by John Nicholas.
 The Old Drury Players. "Cherry Orchard," Act 3, by Anton Tchekov.
 Maria Grey Training College D.S. "The Poetasters of Ispahan," by Clifford Bax.
 Lyons Club A.D.C. "Full Circle," by Storm Jameson.
 Holy Trinity Fellowship D.S. "Major Barbara," Act II, by G. B. Shaw.
 St. Bride's D.S. "It's the Poor what 'Elps the Poor," by Harold Chapin.
 Northolt Amateur D.S. "Followers," by H. Brighouse.
 Canning Town Settlement D.S. "The Wish Shop," by Harold Brighouse.
 Quince's Players, (I). "The Apricot Tree," by Clifford Bax.
 The New Stagers. "April Showers," by Philip Johnson.
 The M'Gonigle Players. "Trifles," by Susan Glaspell.
 The Kerwin Players. "Aucassin & Nicolette," by Clifford Bax.
 Burlington A.D.S. "What would you do?" by M. Reid Jameson.
 Latymer Old Students D.S. "Creepers and Crawlers," by Kapek.
 The Old Brondesburians. "Shanghai," by William Stuckes.
 The Questors. "The Far-away Princess," by H. Suderman.
 The London Student Players. "Two Gentlemen of Soho," by A. P. Herbert.
 Toynbee Hall, (III). "The Happy Hangman," by H. Brighouse.
 The Independents. "The First and the Last," by Galsworthy.
 Alice Mellish Players. "The Spinsters of Lushe," by Philip Johnson.

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

"E" DIVISION.

The Players Club, Beaconsfield. "Count Albany," by Donald Carswell.
 The Jordan Players. "The Dreamer," by M. W. Deamer.
 *The Players Club, Beaconsfield. "The Long Christmas Dinner," by Thornton Wilder.
 Upton Players, Slough. "The Gods of the Mountains," by Lord Dunsany.
 West Hertfordshire Players, "A" Team. "For Those in Peril," by Edward Poor Montgomery.
 West Hertfordshire Players, "B" Team. "The Cradle Song," by Sierra.
 The Cameo Circle. "Blind Alley," by M. Napier Jones.
 St. Giles Dramatic Club. "Wurzel Flummery," by A. A. Milne.
 Reading Biscuit Factory D.S. "Where the Cross is Made," by Eugene O'Neill.
 Sonning Village Players. "Thirty Minutes in a Street," by Beatrice Mayor.
 Reading Repertory Company. "Two Gentlemen of Soho," by A. P. Herbert.
 Henley Royal D.S. "Respectability," by C. L. Grurgeon
 Wolverton Technical College D.S. "House With the Twisty Windows," by Mary Pakington.
 Beaconsfield Players Club. "The Devil Among the Skins," by Ernest Goodwin.
 Wolverton Technical College D.S. "Pompey the Great," Act I, by John Masfield.
 The Guild of King Alfred Players, Wantage. "Dumb Jewels," by Herbert Swears.
 The Guild of Abbey Players, "A" Team. "In the Zone," by Eugene O'Neill.
 The Guild of Abbey Players, "B" Team. "Crown Interlude," by Eugene O'Neill.
 Crick W.I. Dramatic Society. "The Cradle Song," by Sierra.
 Woodland Players. "Columbine," by C. C. Clements.
 St. Michael's D.S. "Reunion," by L. G. Hasdell.
 Overstone and Sywell W.I.D.S. "Michael," by Miles Malleon.
 Catholic Dramatic Society. "The Invisible Duke," by F. Sladen Smith.
 Watford Village D.S. "Land of Heart's Desire," by W. B. Yeats.
 Hygram Players, Kettering. "Something Beautiful," by Alan Martin Harvey.
 The Wendover Players. "House with the Twisty Windows," by Mary Pakington.
 The Vale Players. "The Coffee Stall," by Harold Chapin.
 The Buckingham A.D.S. "Tilly of Bloomsbury," Act II, by Ian Hay.
 Lambourn A.D.S. "The Mock Beggars," by Sheila Kaye-Smith and John Hampden.
 Shaw & Donnington W.I. "Joan the Maid," by Hermon Ould.
 Newbury A.D.S. "The Silver Candle-Sticks," by Victor Hugo.
 The Bodley Players, "A." "N. or M.," by Harold Graham.
 The Bodley Players, "B." "Saint Joan," Sc. 4, by Bernard Shaw.
 Oxford R.C.C. (Some Burford Players). "The Play of the Wether," by John Heywood.

THE WESTERN AREA.

The year has been an eventful one in the Western Area. The continuance of financial stringency has brought to a head the long deferred problem of closer financial control. Uncertainty as to financial commitments of individual clubs has proved an obstacle in certain quarters, and the establishment of a uniform system is undoubtedly a first step towards an increase of the Area's success. The Area has suffered severely by the long absence from the helm of Mr. Boughton Chatwin, whose energy and farsightedness were never so much realized as when they were lacked. On the other hand, a great stroke of good fortune has befallen us in the re-establishment of an Area Final in the most favourable possible conditions, for, by the generosity of the Council of the Shakespeare Memorial Theatre, Stratford-upon-Avon, the Final will be held there on the afternoon of May 2nd.

The creation of Wales as an Area has detached from the Western Area one of its Divisions, which now, therefore, number only four. Compensation for this loss was made in the transfer of the counties of Leicester and Rutland from the Eastern Area. These counties now form part of the Midland Division, but temporary difficulties have this year prevented the exploitation of this new field to its full extent.

The Midland Division has recorded by far the most successful season in its history, having increased the number of its entries by over 60% and opened a new and promising field in Shrewsbury (which also supplied the Divisional representative to the Area Final). The centre already established in Hereford has also prospered and grown mightily, and there is a welcome recrudescence of activity in Birmingham and Wolverhampton. The Division has again been most efficiently controlled by Miss Eveline Hastilow (Hon. Secretary), with Mr. K. R. Brecknell as Hon. Treasurer. Mr. Barber has been an active Deputy Chairman in Mr. Chatwin's absence. The Preliminary Round was judged by Mr. F. Sladen-Smith and the Divisional Festival (held on March 18th), by Mr. Maxwell Wray. Since then the Divisional Committee has undertaken with great energy the organisation of the Area Final, Mr. Brecknell acting as Liaison Officer between the four competing

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

clubs and the Theatre.

The Central Division again suffered the set-back of a change of Secretary in mid-season, but Mr. Donald Morton, who took over the post in December and found a particularly difficult season in progress, proved a most tactful and energetic organiser, and it is to be hoped the Division will long enjoy the benefits of his direction. Valuable assistance was also rendered by Col. Alford and Mr. Ledbury, the local officers in Bristol and Bath respectively. Nineteen teams entered, seven being sponsored by the Somerset Rural Community Council. The temporary subsidence of the Weston-super-Mare centre was offset by the establishment of an active and successful Festival at Bath, which drew participants from as far away as Swindon (the first entry from Wiltshire). Mr. Michael Watts was the preliminary adjudicator, and Mr. Rupert Harvey attended the Divisional Festival, held at the Bristol Central Y.M.C.A. on April 8th. Both gave highest marks to the same teams, a coincidence rather unusual in this Area.

The Southern Division continues to make progress, though its conformation imposes limits not felt in populous industrial areas. The Eastern portion of Hampshire, which has so long resisted the blandishments of two Area Committees, has at last blossomed to the extent of producing the Division's Area Finalist. The adjudicators here were Mr. Robert Newton (preliminary) and Mr. John Fernald (Divisional Festival, Bournemouth, April 1). Mr. Stone (Chairman) and Mrs. E. A. Heasman (Hon. Secretary) again share the credit for a successful season.

In the Western Division difficulties of finance have been to some extent aggravated by the placing of the Area Final at a centre about 250 miles away. Nevertheless the Divisional Committee, with Dr. J. Hewitt in the Chair and Miss Hilda V. Dennis as Hon. Secretary, have maintained the position well and laid the foundations for the success promised by next year's reforms. St. Ives, as always, sets a shining example to all towns of similar population and remoteness. Mr. Robert Newton adjudicated the preliminary round here also, and Mr. Rupert Harvey the Divisional Festival at Plymouth on March 25th, when (like Mr. Fernald in Bournemouth) he reversed the previous placings of the six finalists.

WESTERN AREA ENTRIES.

WESTERN DIVISION.

- St. Ives D.S. "The Dear Departed," by Stanley Houghton.
Kenneth Spooner's A.D.S. "Bird in Hand," Act II, by John Drinkwater.
*Ashburton D. and M.S. "Smoke Screens" by H. Brighouse.
"On the Road," by H. S. Joyce.
Dartmouth Players. "Hay Fever," Act I, by N. Coward.
"Captain Cook and the Widow," by S. Ready.
W.E.A., Exeter. "Dumb Jewels," by H. Swears.
Old Suttonians. "The Farmer's Wife," Act II, by Eden Philpotts.
St. Ives Arts Club. "The Mouse Trap," by Mrs. J. Darmady.
Plymouth Co-Operative Society (Education Dept.) "The Monkey's Paw," by W. W. Jacobs.
Teignmouth A.D.S. "The Actress," by Vernon Sylvaine.
Topsham A.D.S. "The Easeless Fabric," by H. Berry.
Exeter Drama League. "She was no Lady," by St. John Ervine.
Marldon Players. "The House with the Twisty Windows," by Mary Pakington.
Westcott Quay D.S. "The Annual Jumble Sale," by Mrs. J. Darmady.
Salcombe A.D.S. "Cyrano de Bergerac," Act V, by Rostand.
Plymouth Amateur Players. "Ebb Tide," by R. Lambert.
The Tamaritans. "Two Gentlemen of Soho," by A. P. Herbert.
"The Dark Lady of the Sonnets," by G. B. Shaw.

SOUTHERN DIVISION.

- Lymington Players. "Nine till Six," Act II, Scene 2, by P. & A. Stuart.
Fernhill Manor D.S. "The Betrothal," Act IV, Scene 2, by M. Maeterlinck.
Boscombe Adult School Players. "Yellow Sands," Act II, by Eden Philpotts.
Pioneer Club. (a) "The Kingdom of God," Act I, by Sierra. (b) "The Kingdom of God," (Extract from Act II), by Sierra.
New Milton D.S. "The House with the Twisty Windows," by Mary Pakington.
Boscombe Players. "Mary's Wedding," by G. Cannan.
The New Club. "Everybody's Husband," by G. Cannan.
Highcliffe D.S. "Before the Moon Rose," by A. G. W. Lawrie.
Wareham Players. "Shanghai," by Winifred Stuckes.
Passim Players. "The Miser of Rogafjord," by Hermon Ould.
*Peter Quince Players (Andover). Scenes from "The Brontes of Haworth," by E. Goudge.
Grafton Players. "Smoke-screens," by H. Brighouse.

CENTRAL DIVISION.

- Bath Red Triangle Players. "In the Tunnel," by Roy Jordan.
Swindon (G.W.R.) Shakespearean Society. "The

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

House with the Twisty Windows," by Mary Pakington.
 Somer Players. "The Creaking Chair," Act III, by A. J. Wilkes and R. Pertwee.
 Folk House Players. "The Wonder Hat," by Ben Hecht and K. S. Goognan.
 Montagu A.D.S. "Barley Castle Inn," by P. Hendon.
 Bristol Corporation Electricity Dept. D.S. "The Second Visit," by J. E. Bourne.
 Bristol Central Y.M.C.A. A.D.S. "The Monkey's Paw," by W. W. Jacobs.
 Portishead Players. "Master Wayfarer," by B. J. E. Harold Terry.
 *Clifton Arts Club. "A Knight Came Riding," by Cyril Roberts. "The Long Christmas Dinner," by Thornton Wilder. "The Convent Picture," by Alice Worsley.
 Street Players. "The Monkey's Paw," by W. W. Jacobs.
 Compton Bishop Players. "The Boy Comes Home," by A. A. Milne.
 Roadwater Village Players. "After Sedgemoor," by D. Clement Salaman.
 Nettlecombe Players. "Used Goods," by Phoebe M. Rees.
 Cameron Dialect Players. "Two Men o' Mendip," Act I, by Walter Raymond.
 Mendip Players. "Pygmalion," Act II, by G. Bernard Shaw.
 Nailsea Shakespeare Society. Scenes from "The Merry Wives of Windsor," by Shakespeare.

MIDLAND DIVISION.

BIRMINGHAM.

Old Halesonians' Dramatic Society. "The House with the Twisty Windows," by Mary Pakington.
 Sutton Coldfield Congregational Dramatic Society. "Shanghai," by W. Stuckes.
 The Midland Institute Players. "The Complete Cure," by Gladys Joiner.
 The Society of One-Act Players. "The Singing Lesson," by Anne Porter.
 The W.E.A. Dramatic Society. "The Lover," by G. Martinez Sierra.
 Camp Hill Old Edwardians (two teams). "A Privy Council, by Major W. Drury and R. Pryce. "Mr. Pim Passes by," by A. A. Milne.
 The Central Institute Players. "Vindication," by Leonard Hines and F. King.
 The Student Players. "Who is my Neighbour," by E. M. Barling.
 The Heathfield Dramatic Society. "The Staircase," by Lascelles Abercrombie.
 The Midland Bank Dramatic Society. "Captain Cook and the Widow," by Stuart Ready.
 The Coventry Technical Society. "Merlin's Grave," by Gordon Bottomley. "Nocturne," by Anthony Wharton.

WOLVERHAMPTON.

Old Wulfrunians' Association Dramatic Society. "The Wasp," by Essex Dane.
 Wolverhampton Grammar School Staff Dramatic Society. "The Little Man," by John Galsworthy.
 St. Luke's Dramatic Society. "Puck's Good Deed for the Day," by John Bourne.
 Mander Brothers' Welfare Club Dramatic Society. "Honest Folk," by F. Austin Hyde.

The Midland Players. "The Spartan Girl," by A. J. Talbot.
 The Student Players. "Money Makes a Difference," by F. Morton Howard.
 Old Intermediaries' Dramatic Society. "The Master of the House," by Stanley Houghton.

SHREWSBURY.

Ellesmere Womens Institute. "My Herbert Says," by Hilda A. Fitch.
 Cameo Group. "Deidre," by W. B. Yeats.
 *Shrewsbury Amateur Dramatic Society. "The Road of Poplars," by Vernon Sylvaire.
 Wellington Y.M.C.A. Dramatic Club. "Ebb Tide," by Robert Lambert.
 Technical College Players. "Banquo's Chair," by Rupert Croft-Cooke.
 Ellesmere Dramatic Society. "The House with the Twisty Windows," by Mary Pakington.

HEREFORD.

Lyonsall Women's Institute. "Moggeridge's Cow," by V. E. Banisdale.
 Eastnor Womens' Institute. "Quite a Nice Cat," by E. Hendrice and S. Caldwell.
 Madley Women's Institute. "The Flood," by Maysel Jenkinson.
 Putley Women's Institute. "Midsummer Night's Dream," by Shakespeare.
 Tupsley Women's Institute. "The Playgoers," by Pinero.
 Mansel Lacy and District Women's Institute. "The Princess and the Woodcutter," by A. A. Milne.
 Lugwardine Women's Institute. "The Door on 'Chain," by F. C. Bruton.
 Byton, Combe and Kinsham Women's Institute. "Safe Custody," by F. Austin Hyde.
 Weston-under-Penyard Women's Institute. "Here Lies Matilda," by M. E. Atkinson.
 Eardisland Women's Institute. "Land of Heart's Desire," by W. B. Yeats.
 Munsley Women's Institute. "My Herbert Says," by Hilda A. Fitch.
 The Kenchester Players. "The Rising of the Moon," by Lady Gregory.
 Eastnor and Wellington Heath Women's Institute. "Elizabeth Refuses," by N. Macnamara.
 Herefordshire Community Players Club. "The Price of Coal," by Harold Brighouse.
 The Ledbury Players. "The Mother of Judas," by H. de Zglinitzki.
 The Bodenham Players. "The Little Scamp Next Door," by N. Newton.
 The Aylestone Players. "The Rest Cure," by Gertrude Jennings.
 The High School for Boys. "Birds of a Feather," by J. O. Francis.
 The Liberal Players. "The Plot that Failed," by A. G. Evans.
 Withington Village Players. "The Spartan Girl," by A. J. Talbot.
 South Herefordshire Community Players. "Out of Work," by R. E. Abbot.
 The Ledbury Players. "Tyranny and Teacakes," by O. M. Popplewell.
 Herefordshire Community Players Club. "Campbell of Kilmohr," by J. Alexander Ferguson.

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

THE NORTHERN AREA.

The Festival has made considerable progress in the Northern Area this season. No less than 116 teams entered, but owing to the influenza epidemic and other causes, ten had to withdraw, 106 plays being performed. These entries include teams selected from eliminating Rural Community Council contests in Lincoln, Derbyshire and Notts., so that the Area Representative at the National Final has been selected from some 160 teams. The Notts. Drama League, which held an eliminating contest for which there were no less than 44 entries, followed by a "Final" organized by the Notts. Drama League but recognized as a B.D.L. Preliminary Festival, is a welcome addition to our activities.

The increase over last year is partly due to the creation of a centre of activity in Hull, partly to the addition to the Area of Nottingham and Lindsey, partly to the incorporation of the Salford Drama Festival which was conducted under our auspices this year, and partly to a most gratifying growth in the West Riding of Yorkshire. The holding of the Area Final at Halifax may be in part responsible for the West Riding Renaissance, and there is no doubt that the change of venue was beneficial in many ways. Halifax is, geographically speaking, almost the centre of the Area, whereas Liverpool, where the Area Final had been held for the past five years, though in the most active district, is nevertheless on the extreme West of the Area, so that the attendance at the Area Final tended to become the privilege of the Liverpool public. The audience at Halifax was drawn from far and near.

A somewhat novel arrangement was adopted this year, to accommodate the somewhat irregular distribution of entries. Merseyside, with 27 entries, held a Divisional Final of five teams and contributed one to the Area Final. Manchester and West Riding Divisions, with approximately 15 entries each, held a joint Divisional Final at Ilkley consisting of two teams from each Division, and contributed one to the Area Final, while two other teams for the Area Final were selected irrespective of locality from the remaining 60 entries. Newcastle held a second round of its own in response to local demand, but the entries were not sufficient to entitle the winner of this round to a place at the Area Final. Actual-

ly, however, the winner at Newcastle did secure a place at Halifax.

Dr. L. du Garde Peach adjudicated the Merseyside Preliminaries, Mr. Michael Watts those in the West Riding and at Marple, Mr. Clifford Bax the preliminaries at Newcastle, Mr. Fernald those at Manchester, while Mr. Rupert Harvey took the whole of the remaining entries, approximately half of the total. The Merseyside Divisional Final was adjudicated by Mr. Fernald, and the Ilkley Divisional Final by Dr. L. du Garde Peach. Mr. Martin Browne officiated at the Area Final, on which occasion we were honoured by the presence of the Secretary of the League.

It is a matter for satisfaction that two of the Area Finalists appeared in the Festival this year for the first time, while one of them will represent the Area in London. All four teams were drawn from different parts of the country, so that the interest was well distributed.

NORTHERN AREA ENTRIES.

DERBYSHIRE DIVISION.

- *Chesterfield Playgoers' Society. "Coincidence?" by Francis Jackson. "The Poison Party," by F. Sladen Smith. "The Little Stone House," by George Calderson.
- Chesterfield Nalgo Dramatic Society. "Sad about Europe," by Philip Johnson.
- Robinson's Dramatic Society. "The Invisible Duke," by F. Sladen Smith. "The Lovely Miracle," by Philip Johnson.
- The Borderer's Dramatic Society. "Thread o' Scarlet," by J. J. Bell.
- South Derbyshire Amateur Dramatic Soc. "World without Men," by Philip Johnson. "The Golden Fisherman," by F. Sladen Smith.
- Castleton Community Players. "Peace and Comfort," by T. H. Stafford.
- Great Rowsley Dramatic Society. "Legend," by Philip Johnson.

EASTERN DIVISION.

- Hull Corporation Electricity Dept. Dramatic Society. "The Stepmother," by A. A. Milne.
- Kingston-upon-Hull Works Sports Association Dramatic Section. "Passion, Poison and Petrification," by G. B. Shaw.
- Grainthorpe D.S. "Derelict," by P. Johnson.
- Cleethorpes D.S. "Vindication," by L. J. Hines & F. King.
- Haxey D.S. "The Mother of Judas," by H. Nicholson.
- Lincoln High School O.G.A. "A Few Essentials," by R. Pertwee.

MANCHESTER DIVISION.

- Salford Drama Guild. "Lonesome Like," by Harold Brighouse. "Michael," by Miles Malleison. "Colombine," by Reginald Arkell. "Ebb Tide," by Robert Lambert. "The Evil that Men Do," by

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

Arthur Glassey. "Legend," by Philip Johnson.
 "Thirty Minutes in a Street," by Beatrice Mayor.
 "The Silver Candlestick," by Alicia Ramsey and
 Rudolph de Cordova. "Altar-Piece," by Emmanuel
 Levy.
 Blackley Works Sports and Social Club. "The
 Outlaw," by Strindberg.
 Marple Dramatic and Lit. Society. "The Man who
 wouldn't go to Heaven," by F. Sladen Smith.
 The Richard Harwood Players. "The Good and the
 Bad," by Philip Johnson.
 Fine Cotton Spinners & Doublers' Association.
 The Caleb Wright Co. "Vindication," by L. J.
 Hines & F. King.
 The Hector Christie Co. "The Door on t'Chain,"
 by F. Carmichael Brunton.
 The Stockport Recreation Co. "Rest Cure," by
 Gertrude Jennings.
 The Richard Harwood Co. "Towie Castle," by
 G. Bottomley.
 The Central Office Co. "The Mother of Judas," by
 H. Nicholson.

MERSEYSIDE DIVISION.

Crawford's Sandown Players. "The Knife," by
 Keble Howard. "The Cat and the Cherub," by
 C. B. Fernald.
 Ashtonian Players. "Where the Cross was Made," by
 Eugene O'Neill.
 St. Alban Players. "Spreading the News," by Lady
 Gregory.
 The Players D.S. "The Woman who lived on Air,"
 by Margaret and Edmund Haythorne.
 Phoenix A.D.S. "The Good and the Bad," by Philip
 Johnson.
 Centenary Players. "Shanghai," by W. Stuckles.
 Wallasey Playgoers. "The Beautiful Despot," by
 N. Evreinov.
 Oldershaw Playgoers. "Peace," by A. Gordon.
 Nantwich Play Reading Circle. "The Scapegoat," by
 D. W. Ross.
 Irish A.D.S. "Riders to the Sea," by Synge.
 David Lewis Girls' Club. "The Fourteenth Guest,"
 by Clyde Bennett.
 Bootle A.D.S. "April Showers," by Philip Johnson.
 Beechcroft Players. "The Fantasticks," by Rostand.
 "The Betrayal," by Padriac Colum. "Count
 Albany," by Donald Carswell.
 *Birkenhead Institute Old Boys' D.S. "Alison's Lad,"
 by H. M. Dix. "The Road of Poplars," by V.
 Sylvain.
 Birkenhead Y.M.C.A. "The Little Stone House,"
 by George Calderon.
 Carlton A.D.S. "Peace," by A. Gordon.
 Birkenhead Gas Dept. A.D.S. "Bound East for
 Cardiff," by E. O'Neill.
 Southport Thespians W.E.A. "The Locked Chest,"
 by J. Masfield. "King's Son, Churl's Son," by
 Jane Cran. "The Bride," by Gertrude Jennings.

NORTH EASTERN DIVISION.

Consett Community Players. "Vindication," by L. J.
 Hines and F. King.
 Belvedere Players. "Voices Off," (Orig.) by Chas.
 Siddle.
 W. E. A. Masquers, Middlesbrough. "Shall we join
 the Ladies?" by J. M. Barrie. "The Illusionist,"
 by Philip Johnson.

Durham A.D.S. First Act of "Granite," by C. Dane.
 Progressive Players. "The Master of the House,"
 by S. Houghton.
 Bensham Settlement Community Players. "The
 Storm," by J. Drinkwater.
 *High Heaton Tenants Assn. D.S. "Accident," (Orig.)
 by Jas. Shannon. "Coal Dust," (Orig.) by S.
 Norman.
 Wolsingham A.D.S. Last scene of 3rd Act of "Fourth
 Wall," by A. A. Milne.
 Y.W.C.A. First Act of "Hobson's Choice," by
 H. Brighouse.
 The People's Theatre. "The Scar," (Orig.) by
 R. King. "Seven Ambulances," (Orig.) by S.
 Norman. "O'Flaherty, V.C.," by G. B. Shaw.

SHEFFIELD DIVISION.

Bradfield Players. "The Scapegoat," by Nora Rat-
 cliffe.
 Caledonian Players. "Drumgarth," by Stewart Black.
 Chapletown Players. "Trifles," by Susan Glaspell.
 "Butterflies in the Rain," by A. H. Stafford Fants.
 Clyde House Players. "The Price of Coal," by
 Harold Brighouse.
 Everyman Players. "The Spinsters of Lushe," by
 P. Johnson.
 Fifth Brown Players. "Waterloo," by Conan Doyle.
 Rotherham Playgoers. "Man of Ideas," by Miles
 Malleson.
 Sheffield Playgoers. "Shanghai," by W. Stuckles.
 Y.M.C.A. (Sheffield). "Doctor—My Book," by
 Alicia Ramsey and Rudolph de Cordova.

WEST RIDING DIVISION.

Muff Field Players. "The Wonder Hat," by Goodman
 and Hecht.
 Old Hansonians D.S. "St. Simeon Stylites," by F.
 Sladen Smith.
 Moldgreen D.S. Last act of "The Tragedy of Nan,"
 by John Masfield.
 Bradford Playgoers. "The Bracelet," by Alfred Sutro.
 *Burnley Drama Guild. "Doctor—My Book," by
 Alicia Ramsey and Rudolph de Cordova.
 Montague Burton D.S. "The Builders," by Laurence
 Housman.
 Illingworth St. Mary's D.S. "The Strutham Amateurs
 Present," by Mabel Constanduros.
 Huddersfield Thespians. "All in T'Family," by H. F.
 Rubinstein. "The Dickens of Grays Inn," by
 H. F. Rubinstein.
 Sutton-in-Craven D.S. One act of "One Hundred
 Years Old," by Serafin and Joaquin Alvarez Quintero.
 Kings Cross D.S. "The Apple Tree," by Harold
 Brighouse.
 Halifax Thespians. "The Rose Without a Thorn,"
 by Clifford Bax.
 Huddersfield Tech. College. "An Old Young Man"—
 Act One from "The Professor's Love Story," by
 J. M. Barrie.
 Silsden W.E.A. D.S. "Thread O'Scarlet," by J. J. Bell.
 Ilkley Players. "Shall we join the Ladies?" by J. M.
 Barrie.

NORTH WESTERN DIVISION.

Barrow Students' Dramatic Club. "Half an Hour,"
 by J. M. Barrie.

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

NORTS. DIVISION.

Notts. Drama League :

East Bridgford Players. "Nothing but his due," by Norah Kelly.

Collingham Players. "Elizabeth Refuses," by M. Macnamara.

Cuckney Players. "Thread O'Scarlet," by J. J. Bell.

Laxton Players. "Neighbourly Love," by F. A. Carter.

Nottingham City :

Nottingham Playgoers' Club. "Everybody's Husband," by Gilbert Cannan.

Southwark Road O.S. A.D.S. "Vindication," by L. J. Hines and F. King.

Cameo Club. "In the Tunnel," by Roy Jordan.

St. Mary's D.S. "Double Demon," by A. P. Herbert.

"The Road of Poplars," by V. Sylvain.

SCOTLAND.

In accordance with the agreement between the British Drama League and the Scottish Community Drama Association (already reported in "Drama") Festival entries in Scotland this year have been accepted in two classes :—

A. entries from clubs not affiliated to the B.D.L.

B. entries from clubs affiliated to the B.D.L.

Teams entering in Class A are not eligible to proceed beyond the Scottish Final Festival. Apart from this distinction, entries in both classes are treated on exactly the same basis throughout all the stages of the Festival.

The number of entries for 1932-33 has been as follows :—

Category A. (Scottish Festival) .. 249

Category B. (British Festival) .. 58

Total 307

Of this number, 27 were productions of original plays. This total of 307 represents an increase of 43 over the total entries last year. The three Divisions most affected by the prevailing industrial depression, namely the South West, South East and Central each showed small decreases of about 5 entries each this year but this probably temporary decrease has been completely eclipsed by the enormous increase of 59 in the number of entries received in the Northern Division. This accession to the Festival movement has resulted from energetic pioneer work from Aberdeen and also from the labours of the special committee now working the Highland Section. The As-

sociation records with much pleasure that for the first time it has been possible to provide adjudication for the Orkneys and a continuous chain of Festivals is now instituted from those islands right down to the English border. It now remains only to extend Festival activities to the Shetlands and the Hebrides!

The Central Division was toured by Mr. W. G. Fay who judged all the entries, thus rendering a Divisional Festival unnecessary. In the other three Divisions a number of Preliminary adjudicators operated and Divisional Festivals were held at—

Centre.	Teams.	Adjudicator.
Edinburgh	11	Theodor Komisarjevsky
Glasgow	10	Tyrone Guthrie
Aberdeen	6	E. Martin Browne
Inverness	9	Dennis Arundell

The following teams appeared at the Scottish Final Festival in the Lyric Theatre, Glasgow, before Mr. C. B. Cochran as adjudicator :—

SOUTH EAST DIVISION.

*Albert Dramatic Circle. "Gruach," by Dr. Gordon Bottomley.

SOUTH WEST DIVISION.

Torch Theatre Club. "The Long Christmas Dinner," by Thornton Wilder.

Troon Ex-Servicemen's Dramatic Club. "The Darkness," by Joe Corrie.

CENTRAL DIVISION.

*Dundee Dramatic Society. "The Long Christmas Dinner," by Thornton Niven Wilder.

NORTH DIVISION.

Golspie W.R.I. "Glensheugh," by Joe Corrie.

*Aberdeen High School F.P.'s Dramatic Club. "Smoke-Screens," by Harold Brighouse.

Of these half dozen teams the three marked with an asterisk above entered in the B.D.L. Festival.

Mr. Cochran's placing of the first two teams was as follows :—

(1) Golspie W.R.I.

(2) Torch Theatre Club.

As neither of these teams is affiliated to the British Drama League, the representative from Scotland at the London Final Festival will be the team placed third in order of merit, namely, Dundee Amateur Dramatic Society.

It is gratifying to be able to report the continued and increasing public interest in the Festivals as evidenced by the audiences and press reports throughout the country : though the largest available theatre was taken in Glasgow for the Scottish Final Festival it is galling to know that over £200 worth of bookings had to be refused for the two

THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

performances, all available seats having been taken up within a few hours of the opening of booking.

On April 10th the winner and the runner-up at the Scottish Final gave a broadcast performance.

The opinion widely expressed by adjudicators during the last Festival season that more attention should be devoted to the production side of the work by clubs entering the Festival appears to have borne fruit. The main impression of the Festival as a whole this year is that the standard in production and stage presentation, and particularly in the discretion shown in the choice of plays has appreciably improved.

In conclusion it may be mentioned that the agreement by the Drama League to the concurrent running of the Scottish Festival and the British Drama League Festival by the S.C.D.A. in Scotland has given cause for much satisfaction and arrangements have proceeded most harmoniously throughout the Festival.

SCOTTISH (B.D.L.) ENTRIES.

SOUTH-EAST DIVISION.

- Newbattle Burns Amateur Dramatic Society (A Team). "The Clod," by Lewis Beach.
 Newbattle Burns Amateur Dramatic Society (B Team). "The Saints' Comedy," by F. Sladen Smith.
 The Magnet Club (Amateur Section). "The Storm," by John Drinkwater.
 The Philosophical Institution Dramatic Society (A Team). "The Poacher," by Joe Corrie.
 The Philosophical Institution Dramatic Society (B Team). "Deidre," by W. B. Yeats.
 The B.C.I. Players. "Michael," by Miles Malleon.
 Merchant Maiden Dramatic Club. "World without Men," by Philip Johnson.
 The Albert Dramatic Circle. "Gruach," (abridged by permission of the author), by Gordon Bottomley.
 The Pied Players. "Pity the Blind," by Anthony Francis.
 The Edinburgh Elocution Club (A Team). "The First and the Last," by John Galsworthy.
 The Edinburgh Elocution Club (B Team). "The Darkness," by Joe Corrie.
 The Edinburgh Elocution Club (C Team). "Crabbed Youth and Age," by Lennox Robinson.
 The Edinburgh Women's Athletic Club Dramatic Section (A Team). "Passeccaglia," by James Wallace Bell.
 The Peebles Players. "King Sophro the Wise," by Laurence Binyon.
 Grangemouth High School F. P. Club Dramatic Society. "What Every Woman Knows," (Act I), by J. M. Barrie.
 Falkirk High School F.P. Dramatic Circle. "The Prince who was a Piper," by Harold Brighthouse.
 Chimside W.R.I. (A Team). "Towie Castle," by Gordon Bottomley.
 Chimside W.R.I. (B Team). "In the Darkness," by Dan Totheroh.

SOUTH-WEST DIVISION.

- Western Dramatic Club. "The Whirlwind Passeth," by Martin Shepherd.
 St. George Co-operative Players. "The Girl in the Coffin," by Theodore Dreiser.
 K.P. Robert Owen Players (A Team). "The Peerless Kinsman," adapted from Shakespeare's "Macbeth."
 K.P. Robert Owen Players (B Team). "Shanghai," by W. Stuckes.
 The Granville Players. "Riders to the Sea," by J. M. Synge.
 Barr and Stroud Amateur Dramatic Club (A Team). "The Anatomist" (Act II, Scene I), by James Bridie.
 Barr and Stroud Amateur Dramatic Club (B Team). "Cloudbreak," by A. O. Roberts.
 The Pantheon Club (A Team). "Mrs. Watson's Window," by Hal. D. Stewart.
 The Pantheon Club (B Team). "Shaking the Dice," by Robins Millar.
 Singer Players. "A Blank Cartridge," by Ian Hay.
 Dumfries Guild of Players (A Team). "Mary Stuart," (Act I), by John Drinkwater.
 Dumfries Guild of Players (B Team). "Tickless Time," by Susan Glaspell and George Cram Cook.
 Applegarth W.R.I. "The Slippers of Cinderella," by W. Graham Robertson.
 Gatehouse Dramatic Club. "The Darkness," by Joe Corrie.

CENTRAL DIVISION.

- St. Andrews Dramatic Society (A Team). "Suspicion," by William Aitken and Paterson Whyte.
 St. Andrews Dramatic Society (B Team). "Real and Sham," by Regula Burnet.
 St. Andrews Dramatic Society (C Team). "It's a Trying Time," by Janet L. Laing and Paterson Whyte.
 Hope Park Bible Class Dramatic Society (A Team). "Mess of Pottage," by Alex. B. Paterson.
 Hope Park Bible Class Dramatic Society (B Team). "Mrs. Noah gives the Sign," by F. Sladen Smith.
 Perth Thespians. "Towie Castle," by Gordon Bottomley.
 Dunkeld Players (A Team). "The Tinker's Wedding," by J. M. Synge.
 Dunkeld Players (B Team). "The Mother of Judas," by H. de Zglinitzki.
 Broughty West Dramatic Society (A Team). "The Shadow of the Glen," by J. M. Synge.
 Dundee Dramatic Society (A Team). "Yellow Leaf," by Philip Blair.
 Broughty West Dramatic Society (B Team). "Claverhouse," by J. B. Dow.
 Dundee Dramatic Society (B Team). "The Long Christmas Dinner," by Thornton Wilder.

NORTH-EAST AREA.

- Aberdeen High School F.P.'s Dramatic Club (A Team). "The Old Nurse," by Elsie Hayes.
 Aberdeen High School F.P.'s Dramatic Club (B Team). "Smoke-Screens," by Harold Brighthouse.
 Aberdeen High School F.P.'s Dramatic Club (C Team). "Out Goes She," by Philip Johnson.
 Inverurie Dramatic Society (A Team). "Wayside War," by Margaret Napier.
 Inverurie Dramatic Society (B Team). "A Man of Ideas," by Miles Malleon.
 The Northern Theatre Club (A Team). "Trifles," by Susan Glaspell.



SCENE FROM "THE LONG CHRISTMAS DINNER"
BY THORNTON WILDER, AS PLAYED IN THE
FESTIVAL BY THE DUNDEE DRAMATIC SOCIETY.



SCENE FROM "SHE STOOPS TO CONQUER"
AS PLAYED BY THE MANSFIELD HOUSE
PLAYERS, LONDON.

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THE NATIONAL FESTIVAL OF COMMUNITY DRAMA

The Northern Theatre Club (B Team). "Melodious Vision"—Dramatized by Morris Murray from "Kai Lung's Golden Hours," by Ernest Bramah. The Northern Theatre Club (C Team). "The Sword and the Light," by G. Rowntree Harvey. Portsoy Amateur Dramatic Society. "The Auction Mart," by C. Stewart Black.

HIGHLAND AREA.

Fesortro and Rosemarkie Literary Society. "The Death of the Brahan Seer," by F. M. MacDonald.

WALES.

The offer from Headquarters to make Wales an Area was not received with the eagerness anticipated, and the South Wales and Monmouthshire Division felt that although this was their aim, the present was not an opportune time to assume such responsibility. They would have preferred to have remained a little longer as an arm of England in order to properly organise the distant sections. However, in order to preserve unity, the Division decided to accept the responsibility in conjunction with North Wales, which section was very enthusiastic for acceptance. However, in spite of this enthusiasm, the Northern entries are fewer than was the case last year, whereas the Southern section shows an increase. Still there are strong possibilities that with proper organisation there should be a greatly increased entry from both sections next year.

The language difficulty in Wales is a serious one and whereas in some districts English Plays predominate, in others all plays are done in Welsh.

Ever on the alert to do all that is possible for Art in the Principality, Lord Howard de Walden saw the difficulty facing the new Area and immediately offered a trophy for competition amongst Welsh speaking teams. This noble gesture has been greatly appreciated in Wales and will certainly prove a great power for increased activity in the future.

The change over has undoubtedly had its effect on the Welsh entries this year, for on account of the uncertainty, things had to be greatly rushed in order to enable teams to compete in the new Area. In January when Societies had to make their entries, practically all Societies had to cease work on account of the ravages of the influenza epidemic.

A noteworthy feature is the entry of teams from West Wales into the Festival. We have only once previously had this distant section included in the Festival, and then the entry consisted of but one team. This year eight teams have taken part and two have succeeded in reaching the Divisional Final.

The Preliminary Rounds in South Wales were adjudicated by Mr. Robert Newton, who saw twenty-one teams in six days. The playing was witnessed by large audiences at all the centres, and for the first time in the history of the Festival in South Wales, the Preliminary Rounds turned out a financial success. The keenness shown in the Preliminary Rounds is again manifest for the Southern Divisional Finals which take place at Treorchy on April 26th when last year's record audience of 1500 should be well beaten.

No Preliminary Round was played in the Northern Division as the entry consisted of only three teams—all from the same Society. These teams play as a Final at Wrexham on April 25th. The Finals are being adjudicated by Mr. E. Martin Browne.

Fourteen teams take part in the Preliminary Rounds for Welsh Plays, a new section formed this year. Two teams from the Northern Section and Two from the Southern Section will take part in the Finals to be held at Aberystwyth on June 5th.

WELSH ENTRIES.

SOUTHERN DIVISION.

Cleddau D.S. Haverfordwest. "The House with the Twisty Windows," by Mary Pakington. Community Players, Haverfordwest. "Witch's Brew," by Dorothy Macardle. Garth Players. "The Little Stone House," by George Calderon. "Second Childhood," by R. G. Berry. "The Mother of Judas," by H. de Zglinitzki. Mardy D.S. "The Sister's Tragedy," by Richard Hughes. "Birds of a Feather," by J. O. Francis. St. John's, Hafod, Swansea. "The Old Bull," by Bernard Gilbert. Swansea Stage Society. "Everybody's Husband," by Gilbert Cannan. "The Rope," by Eugene O'Neill. Barry Players. "The Eve of St. John," by J. Saunders Lewis. "The Exile," by Philip and Nora Wynn. "The Verdict," by J. Alec Seed. Tabernacle D.S., Milford Haven. "The Whirlwind Passeth," by Martin Shepherd. "The Knife," by Henry Arthur Jones. Blackwood A.D.S. "The Mother of Judas," by H. de Zglinitzki. Rhiwbina Players. "Cloudbreak," by A. O. Roberts. Llanelly Amateur Players. "Shanghai," by W. Struckes. Garrick (Mid-Rhondda) D.S. "The Mother of Judas," by H. De Zglinitzki. "The Blue Letter," by D. Roberts. "The Resurrection of Joseph," by F. Sladen Smith. Treccynon A.D.S. "First Phase of the Wandering Jew," by E. Temple Thurston. Pontypridd W.E.A. "The Lovely Miracle," by Philip Johnson. Treorchy W.E.A. "Riders to the Sea," by Synge.

NORTHERN DIVISION.

Moorland Players, Wrexham. "The Old Lady Shows Her Medals," by Barrie. "The Sister's Tragedy," by Richard Hughes. "The Legend," by P. Johnson.

REFLECTIONS OF AN ADJUDICATOR

By F. Sladen-Smith

THERE must be some adjudicators in the well-known dramatic festivals now held all over Great Britain who feel that they have come in contact with a new world. Even if, as is the case with the present writer, that world is familiar enough, there are moments when the strength and vigour of the work presented create a fresh feeling of astonishment. The amateur movement is now so wide and penetrating; so varied in some ways, so similar in others. It needs these public festivals to bring this out, because a characteristic of all this activity in general is that it does not make much of a noise. Most of the groups who are busily engaged in producing, acting, and designing on their little stages during the winter are so absorbed in the work of their immediate neighbours that they have neither the time nor inclination to advertise. They are too busy, and—strange as it may seem—too modest.

The spirit of keenness, of perseverance is common to the whole movement, but the work itself varies considerably. As every adjudicator knows, there are still plenty of performances of incredible inaudibility and feebleness; which show a complete lack of understanding either of the play or of elementary principles of stage-craft; performances which are frankly a misery to sit through. On the other hand, there are performances so full of skill, inspiration, and an uncanny sense of the stage, to say nothing of a noticeable slickness, that one feels that from this might come a new type of theatre altogether—subtler, more sensitive, and with an infinitely greater appreciation of the finer values of playwriting and production. If people doubt this, let them attend some of the final festivals, and consider what the work they have seen implies in labour, enthusiasm, and, most of all, in achievement. They will come away with some new and possibly disturbing thoughts about what is often called, with more than a tinge of contempt, mere amateur work.

WHERE IS IT HEADING?

The contempt, the failures, the successes apparently matter very little to the movement

itself, which goes on and on rather like some remorseless river, perpetually growing bigger and stronger, and flowing on to—what? Is it possible this remarkable energy will exhaust itself eventually? Most articles on the amateurs are careful not to mention the professionals, but in the mind of anyone who thinks about the matter at all some comparison with the professional stage is inevitable, because, had the professional theatre in the provinces not come to such a sorry pass, there would have been no great amateur movement. But once this movement has started, with its freedom from overwhelming financial troubles, its liberty and inclination to experiment freely, and its genuine love of drama for its own sake and for no other sake, there is no stopping it. There is nothing to prevent it making some surprising discoveries, not of necessity to the benefit of the theatre as we know it at present.

The standard of amateur performance is advancing by leaps and bounds—considerably helped by Drama Schools all over the country,—and the old amateur show, of the type guyed in "The Torchbearers," is almost a thing of the past. There are examples here and there, and when one comes across them they have the tender and pathetic charm of museum pieces.

The curious strength of the movement lies in its quiet and rather deadly absorption in the work. The British Drama League, with its 2,000 affiliated societies, has made it more conscious of itself, and, under the guidance of Mr. Geoffrey Whitworth, deals with the many problems involved with a truly amazing skill. And much the same thing has happened in Scotland, where the Scottish Community Drama Association, in conjunction with the British Drama League, has just held a festival in which 307 teams competed. But in the main it is the quiet, steady work from autumn to spring which counts, and of which the adjudicator often sees extraordinary glimpses. It is not unnatural he should wonder whither all this work is tending, work practically unnoticed by many who are loud in their assertions that the theatre is dying. How is it helping the professional stage? Is it helping at all?

REFLECTIONS OF AN ADJUDICATOR

When some big show scores a success at one of our Manchester theatres the large audience that crowd the theatre nightly is not chiefly composed of "new amateurs." It appears often to consist of people who used to go to every type of theatrical show because there was nothing different—or better,—and who are galvanised into a visit to the theatre instead of the pictures because here is a performance that is so much talked about and is obviously so good that they dare not admit having missed it. That a number of the amateurs will be there is beyond doubt, but a still greater number may be so busy preparing shows of their own that they cannot come, and there are also a few who, having tasted the joys of amateur freedom, have lost interest in the more conventional professional shows. If this is the case, some will cry, perish so pernicious a movement! A vain cry. In every village, every town, almost in every church, chapel, school, or college, almost in

every street, one would think, little committees are anxiously considering their next season's programme; considering it carefully in the light of last season's lessons, with a keenness and an all-round knowledge of drama impossible to realise by anyone not in touch with the work. And at the end of next season the British Drama League will have gathered in a few more hundred societies and given expert advice to thousands of people.

If it is difficult to believe that this unique movement will fade away as so many others have done, it is still more difficult to believe that the present tremendous outcrop of energy will have no effect either on the drama or upon the nation. And in the face of it all to say that the theatre is dying is as absurd as it would be to say that the Ship Canal was drying up because some new and strange craft were sailing on it.

NOTE.—The above article is reprinted from "The Manchester Guardian" by kind permission of the Editor.

LETTER TO THE EDITOR

DEAR SIR,

In one of the recent Festivals an adjudicator decided not to enter upon a comparison of the four plays because they were so different in character. This has given rise to an amicable but keen discussion between myself and another Festival official, he contending that this decision was a right one, I insisting that it was based on heresy.

My argument was, briefly, that any two examples of the same art form must share something fundamental and essential to the convention of that art form and are therefore comparable; also that to deny this is deny the right to compare, for instance, Wordsworth with Chaucer, Sassoon with Milton, Jefferies with Aldous Huxley, Cézanne with Canaletto and so on—a denial which would in a very short time rule out the acceptance of any standards in art, and any criteria of criticism.

My friend replies "generally speaking, plays are as different as the forms of literature" represented by Hazlitt and Milton, or Cicero and Wordsworth and therefore for the adjudicator to say he will not compare them "is a very good point." To this I have answered with a question, "What is he going to do about Sophocles and Shakespeare?" Can we not compare their treatment of tragedy, which I suppose is still considered the highest dramatic form? And if we do, shall we not find something basically common in plays so superficially separate as the Oedipus and Hamlet. And then, may we not discuss whether "The Tragedy of Nan" and "Heartbreak House" accept the method of the older tragedies and evolve a new method?

If two plays are not to be compared (I mean of course in terms of broad criticism) then why do the National Festival rules permit ten marks to be given

for the merit of the plays chosen? How shall this merit be determined if comparison is disallowed? And how shall we establish a true sense of values in the world of dramatic art if the basis of all our work, the play itself, is to remain outside the province of comparative criticism? I for one, Mr. Editor, would be extremely interested to hear your opinion upon so important a matter or the opinion of another critic, if you can spare your columns for this purpose.

G. E. MIDDLEDITCH.

25. 4. 33.

THE EASTER DRAMA SCHOOL.

Mr. J. T. Grein inaugurated the Easter Drama School with a most inspiring and sympathetic address, in which, as Mr. Whitworth said, he revealed his great love for the theatre and all that is best in it. Over seventy students attended the school, and stimulated by Mr. Grein, were determined to make the fullest use of the instruction offered them so ably by Mr. John Fernald. That they succeeded in this was apparent during the final rehearsals of the plays they had been studying. Particularly interesting lectures were given by Mr. Ben Webster and Mr. Maurice Farquharson, and Miss Anny Boalch's movement classes again aroused the keenest enthusiasm. Two excellent debates on current productions took place at the Drama League. A thoroughly enjoyable school was rounded up by a very jolly party at which the students displayed quite amazing talent.

Further schools are being held at Welwyn, beginning May 15th; at Winchester, beginning June 2nd, and our principal Shrewsbury Summer Holiday School, to be conducted by Mr. John Fernald, will be at Shrewsbury from July 27th to August 5th.

NEWS FROM NORTH AND SOUTH

A COMMUNIST FESTIVAL

ON Saturday, April 22nd, at the Bermondsey Town Hall, there took place what was announced as the "All-London W.T.M. (Workers' Theatre Movement) Olympiad." The programme consisted of nine items, including the Prolet Troupe in "Pogrom," which is described as a play written by "Prolet" around current events in Germany—and performed by the East London Anti-Fascist Protest Meetings. "The Red Front Troupe" presented "Their Theatre—and Ours," in which, to quote the programme, "there is brought out very vividly the decadence of theirs (the bourgeois) theatre, and the virility of our revolutionary theatre."

There are some aspects of the Drama Festival which should commend themselves to members of the British Drama League. The actors are, dramatically, quite unsophisticated and yet they reveal stage presence to which many other amateurs could aspire, they act without scenery, make-up or characteristic costumes; they write their own plays and they attempt to discover a new dramatic method. Their performance is therefore interesting and to some extent entertaining.

Unfortunately, however, these players, in discarding the plays and the ideas of other political creeds, have also tried to insist that they are equally well off without conventional dramatic technique. Their declamatory method, adequate and compelling here and there, defeats its own object by providing no climax and therefore becoming dull. Their tense and emotional scenes are ruined because they are played without variation. Their gestures appear mechanical because they also are without variety. Indeed, it was only when these actors burlesqued ordinary dramatic methods that they began to do justice to their own, quite considerable, acting ability. Of the plays themselves I find it difficult to say anything because to me they seemed to be not drama at all but merely spoken propaganda making no attempt to reveal character or to show "movement of mind." If the authors would write plays which expressed their ideas objectively instead of dealing only in the declamatory and descriptive, they would undoubtedly interest a normal, playgoing public. If they do not wish to do this (—a point which I am not sure about), it would be more logical not to employ the word "theatre." G. E. M.

CANADIAN DRAMA SUCCESS.

Mr. Archie F. Key, son of Mr. & Mrs. F. C. Key of Huddersfield, has won a Canadian play-writing contest. The contest, which was under the auspices of the Carnegie Foundation, and was sponsored by the University of Alberta, attracted no fewer than 47 entries. Mr. Key's "Tragedy of Priapos" was placed first. This is not Mr. Key's first success, for in Toronto contest two years ago his play "The Mother Load" was one of six selected out of forty-nine. Mr. Key, who is thirty-eight years of age, was born in Huddersfield. Since leaving the shores of this country he has been stoker on an Atlantic Liner, a window dresser in New York, a textile worker in Rhode Island, and a book seller in San Francisco. He has worked in a rubber mill in Kitchener, and, like Jack London, he has had a spell as a Hobo when he tramped through California. He gained experience as a journalist in Timmins, Ontario, and for the last five years has been the Editor of "The Drumheller Mail."

CROYDON REPERTORY

The Croydon Repertory Theatre continues to make good progress—current attractions include "Gallows Glorious" a new play on the life of John Brown by Ronald Gow, on May 1st (also a special performance at the Arts Theatre Club on April 30th), John Van Druten's "After All" on May 8th and "The Enchanted Cottage" by Pinero on May 15th.

The Theatre has also acquired for production a translation of the very successful continental play on which was based that delightful film "Emil and the Detectives."

The Theatre is organising a special party to visit the Malvern Festival at an inclusive charge of £7 9 6, to include transport accommodation and seats at the Theatre.

A continental Cafe outside the Theatre is shortly to be opened.

A NEW PLAY.

At the Wotton-under-Edge Drama Festival on March 22nd, the one-act play, "A Servant of the Family," by Miss B. L. Bowhay, was given its first representation by the Wotton players. The adjudicator, Mr. Maurice Farquason, described it as good old time melodrama presented in a convincing manner, though somewhat under-rehearsed.

The individual actors were good. Mr. E. H. Organ, as Gregory, the old steward and bailiff, achieved a lively character-study, and Miss K. Meek was a sympathetic "old housekeeper." The Period costumes were effectively carried out, and the minor parts of John the groom and Farmer Crowther were well taken. We hope to hear more of these promising players.

CUADRADO AMATEUR DRAMATIC SOCIETY.

The Cuadrado Amateur Dramatic Society gave a very creditable performance of "Third Time Lucky" at the Grafton Theatre on April 8th. It is perhaps a little invidious to single out any one member of a company who worked so well together to make the production a success, and great credit is due to everyone for the excellent team-spirit shown.

There were moments in the first act when the play seemed to drag a little, but in the second act it gained momentum and from then until the final curtain moved quickly and smoothly. The burglary scene, in which the hardened gangster and the timid and essentially honest parson combine to rob a safe, was exceptionally well presented, and gave an opportunity for an admirable piece of comic acting between the burglar and the parson. Owing to careful casting the different characters were all well-drawn, and Mr. Alan Birch, the producer, is to be congratulated on a very entertaining evening.

S. R.

IRISH LITERARY SOCIETY.

The above Society will present the first amateur production of Sean O'Casey's four-act tragedy "The Plough and the Stars" at the Theatre of the Imperial Institute, London, S.W., at 8.15 p.m. on Friday and Saturday May 12th and 13th.

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